

University of Dundee

Walter Scott's Scottish Tales

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SIR
WALTER
SCOTT

Celebrating
250 Years

WALTER SCOTT'S SCOTTISH TALES



UNIVERSE

McDARD

WALTER SCOTT'S SCOTTISH TALES

DEDICATED TO THE MEMORY OF
GEORGE CORDEIRO

SIR
WALTER
SCOTT
Celebrating
250 Years

INTRODUCTION

Happy 250th birthday, Sir Walter Scott! The Edinburgh native was Europe's bestselling poet before the young upstart Byron took his crown. Then he started a second career in literature, as a pioneer in historical fiction – a genre that still dominates the book charts. Modern readers often baulk at the size of his novels – but Scott also mastered the shorter form. He even produced a collection of shorter fiction, *Chronicles of the Canongate* (1827), from which we take “The Two Drovers” and “The Highland Widow”.

A spiky story in which the simmering rivalry between a Highlander and a Yorkshireman leads to murder, “The Two Drovers” offers a slow-burn exposé of national conflict. “The Highland Widow” deals with the fallout of the Jacobite risings in Scotland. Growing up fatherless, Hamish Bean makes the fatal decision to enlist in the British army. Aghast, his proud mother drugs him so he misses his rendezvous. As a deserter, the boy's punishment is death. Despondent but unrepentant, the childless widow withers away in the land she loves – is she a restless ghost or a sad legend?

“Wandering Willie's Tale” comes from *Redgauntlet* (1824), one of the world's most popular historical novels set in Scotland. A Gothic storyteller by trade, Willie weaves a tale around the grisly death of a despotic laird, Sir Robert, and the mystery of missing money. A hellish underworld, a demonic monkey, a biased narrator: such things make the text wildly unpredictable. This comic was produced in association with Dundee Comics Creative Space, with funding from the University of Dundee's Stephen Fry Public Engagement Award, in commemoration of Scott's 250th birthday.

DANIEL COOK

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WANDERING WILLIE'S TALE

BY SIR WALTER SCOTT

ADAPTED BY DANIEL COOK
AND CHRIS MURRAY

ART BY
NORRIE MILLAR

WANDERING WILLIE, THE BLIND FIDDLER, MAKES HIS WAY
THROUGH THE WILD COUNTRY, ENTERTAINING GENTLE
FOLK AND REIVERS ALIKE WITH HIS TALES.

HE CHANCES UPON YOUNG
DARSIE LATIMER.

TAKING A LIKING TO THE GENTLEMAN,
WILLIE REWARDS HIM WITH A STORY
TOLD IN SONG.

WILLIE RECOUNTS THE TALE OF HIS
GRANDFATHER, STEENIE THE PIPER,
THE REDGAUNTLETS, SIR ROBERT
AND SIR JOHN, AND THE VALUE OF
ALWAYS GETTING A RECEIPT!

FAR AND WIDE WAS SIR ROBERT HATED AND FEARED. SOME THOUGHT HE HAD A DIRECT COMPACT WITH SATAN, THAT HE WAS PROOF AGAINST STEEL, AND THAT BULLETS HAPPED OFF HIS BUFF-COAT LIKE HAIL-STANES FROM A HEARTH.

THOUGH HE WAS WEEL ANEUGH LIKED BY HIS AIN FOLK.



STEENIE STEENSON, THE OLD PIPER, WAS A FAVOURITE WITH HIS MASTER.

AWAY TROTS MY GUIDSIRE TO REDGAUNTLET CASTLE WI' A HEAVY PURSE OF RENT MONEY, GLAD TO BE OUT OF THE LAIRD'S DANGER.

STEENIE KENN'D A' THE FOLKS ABOUT THE CASTLE AND WAS OFTEN SENT FOR TO PLAY THE PIPES WHEN THEY WERE AT THEIR MERRIMENT.



ARE YE COME LIGHT-HANDED, YE SON OF A TOOM WHISTLE?

YOUR HONOUR WILL FIND IT RIGHT.

DOUGAL, GIE STEENIE A TASS OF BRANDY DOWNSTAIRS TILL I COUNT THE SILLER.



ARRGGH!



THE LAIRD IS DEAD.



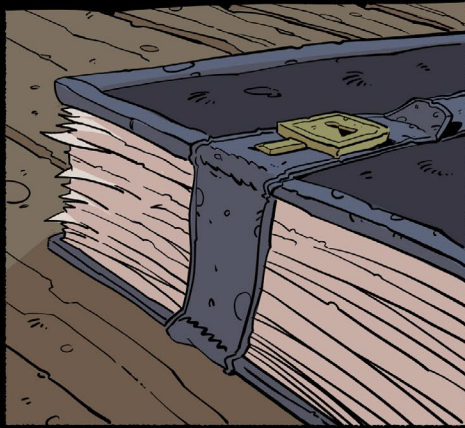
THE NEW LAIRD, SIR JOHN, A LAWYER, CAME FROM EDINBURGH TO PUT THINGS TO RIGHTS.



WHEN MIDNIGHT CAME, AND THE HOUSE WAS QUIET AS THE GRAVE, SURE ANEUGH THE SILVER WHISTLE SOUNDED AS SHARP AND SHRILL AS IF SIR ROBERT WAS BLOWING IT.



STEENIE?...
WE MAJIN GO
TO *BUSINESS*.



PLEASE YOUR
HONOUR, I PAID
YOUR FATHER...



YE TOOK
A *RECEIPT*,
THEN?



I...
HADNA TIME,
PLEASE YOUR
HONOUR.



SOMEWHERE
THE MONEY MUST
BE. I ASK WHERE
YOU THINK IT IS?



IN HELL...
WITH YOUR *FATHER*
AND HIS SILVER
WHISTLE!



WHAAA-?
HOW *DARE* YOU?
GUARDS!







AS SIR JOHN ACCEPTS THE RECEIPT
THEY HEAR A STRANGE SOUND...

WHAT
THE-



DO NOT CALL
THE PHANTOM
MY FATHER!

AND GET RID
OF THIS DAMNED
JACKANAPES.



SO, YOUNG SIR,
BEWARE OF THE
COMPANY YOU
KEEP.

YOU NEVER
KNOW IF YOU
MAY MEET THE
DEVIL HIMSELF IN
DISGUISE!



AND ALWAYS
MAKE SURE YOU
GET A RECEIPT!



The Highland Widow

BY SIR WALTER SCOTT



ADAPTED BY
DANIEL COOK & CHRIS MURRAY

ARTWORK & LETTERS BY
ELL BALSON

WHAT MAN CAN HAVE COMMITTED
SIN DEEP ENOUGH TO DESERVE...

...SUCH A
MISERABLE
DWELLING?

SIN
ENOUGH...
BUT IT WAS
A WOMAN'S
DWELLING,
MY LEDDY.

A
WOMAN'S!

WHAT
SORT OF A
WOMAN CAN
SHE HAVE
BEEN?

A
FEARFU'
BAD WOMAN,
MY LEDDY.

ELSPAT WAS ONCE THE BEAUTIFUL AND
HAPPY WIFE OF HAMISH MACTAVISH,
THAT HIGHLAND WARRIOR OF GREAT RENOWN.



AT LENGTH THE FATAL DAY ARRIVED.
SHORTLY AFTER CULLODEN THE KING'S SOLDIERS
WERE UNDER ORDERS TO HUNT JACOBITES.
THEY CAME FOR HAMISH.



WHEN HE RESISTED,
ELSPAT HEROICALLY
ASSISTED HER
HUSBAND...



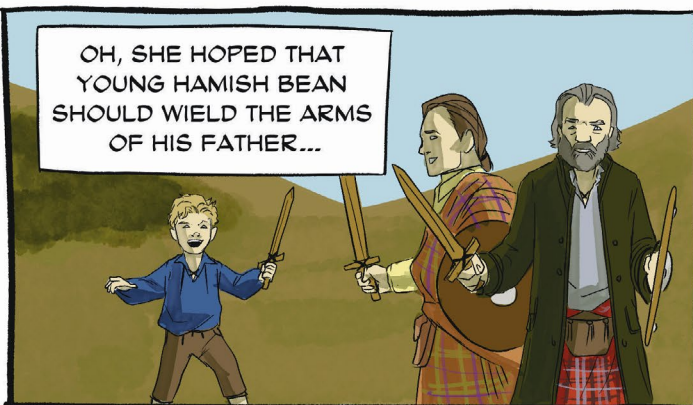
THAT DAY SHE
BECAME THE WIDOW
OF MACTAVISH.



AND LEARNED
THAT SHE WAS
THE MOTHER
OF HIS SON.



OH, SHE HOPED THAT
YOUNG HAMISH BEAN
SHOULD WIELD THE ARMS
OF HIS FATHER...

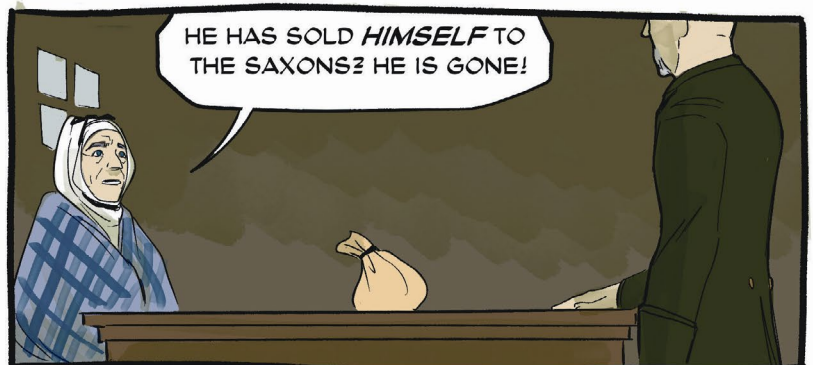
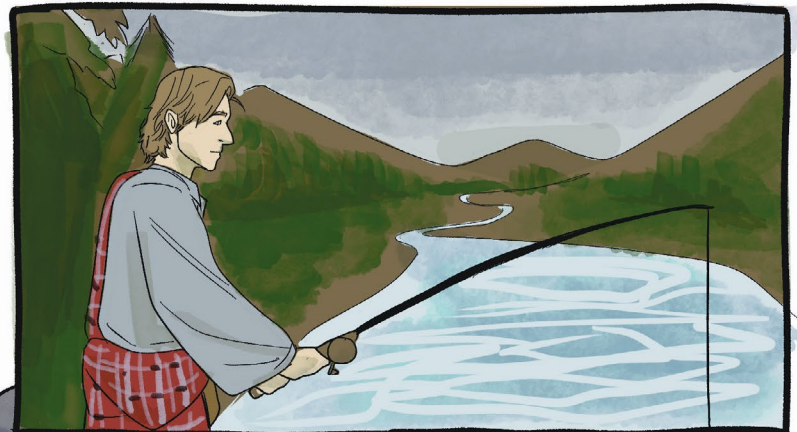


BUT THE BOY
PERCEIVED THE
DANGERS OF
WARFARE.

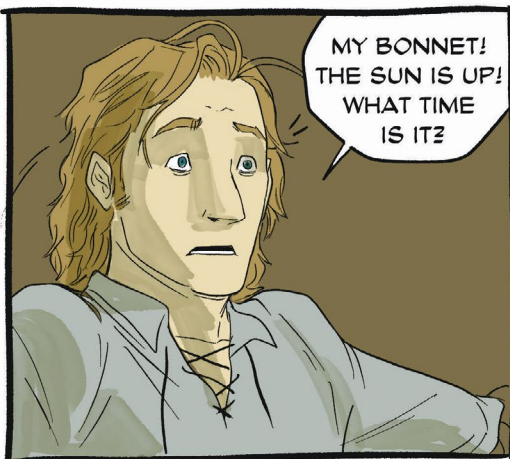
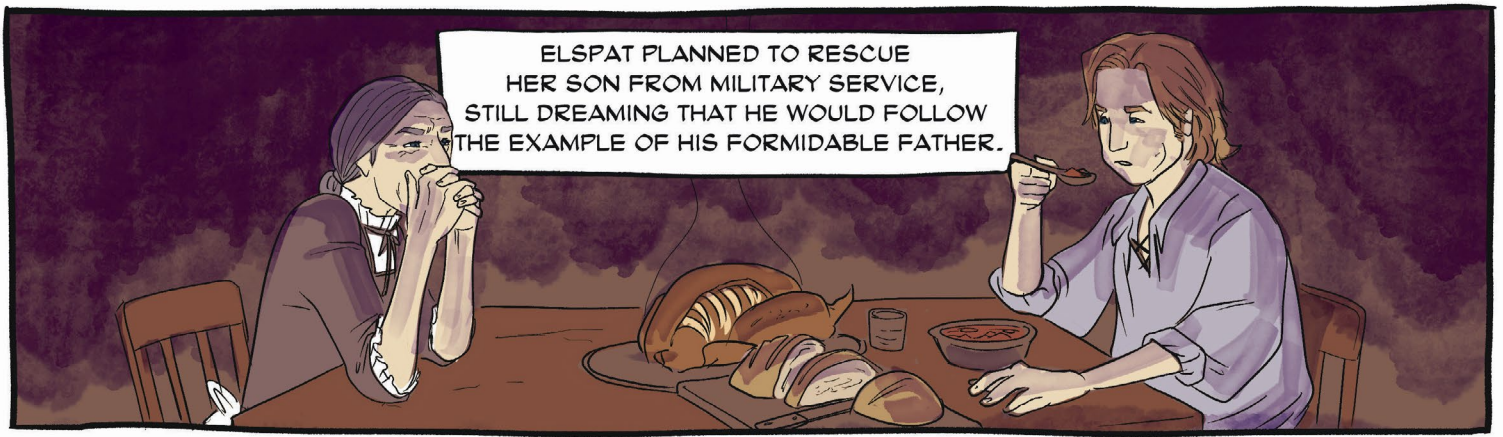


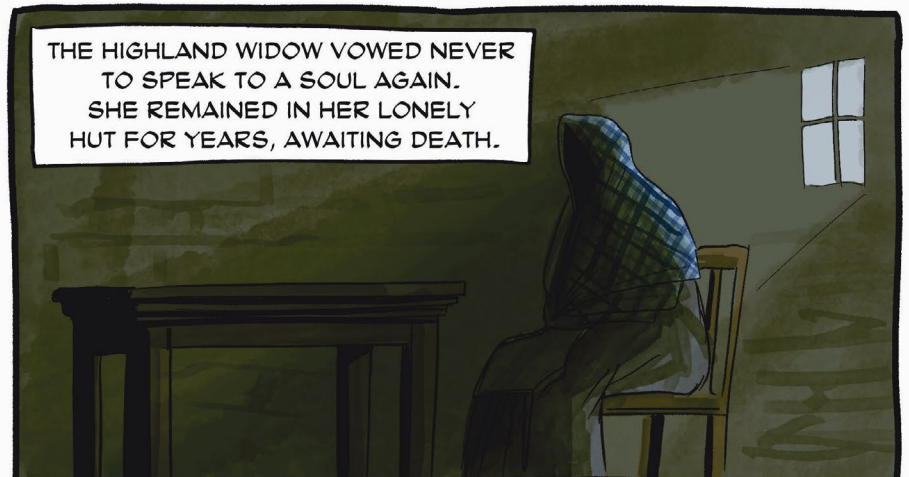
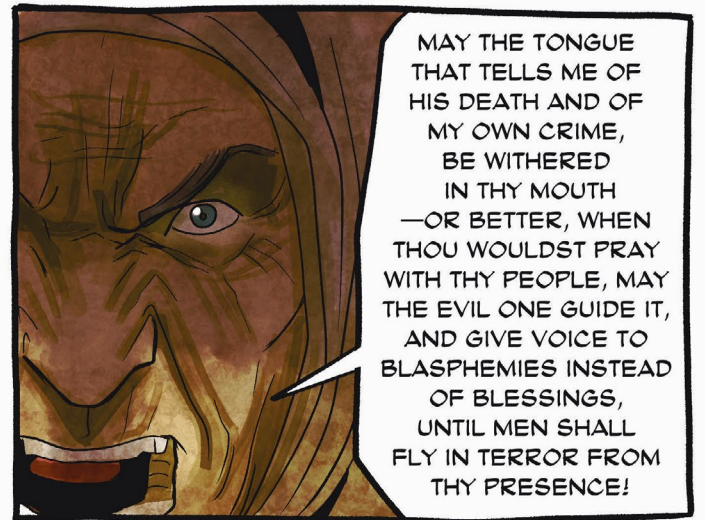
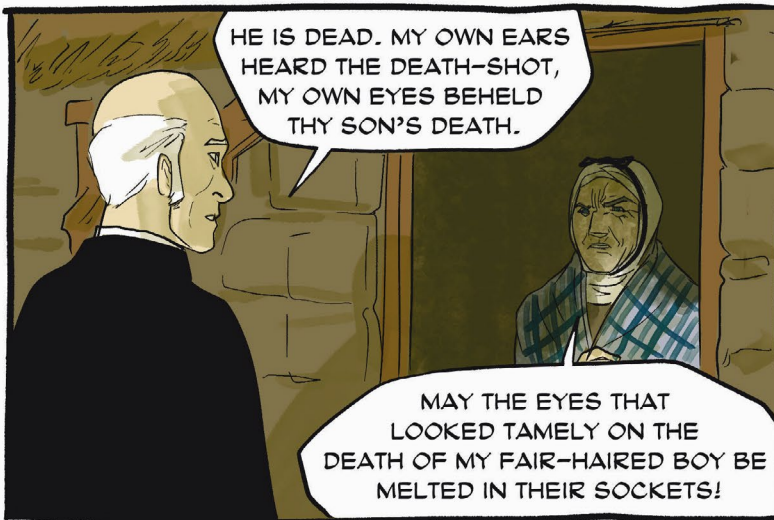
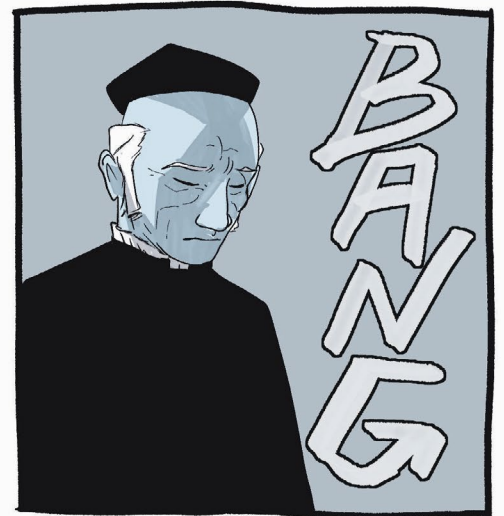
HE SHOWED NO INTEREST
IN THE LIFE OF A SOLDIER...

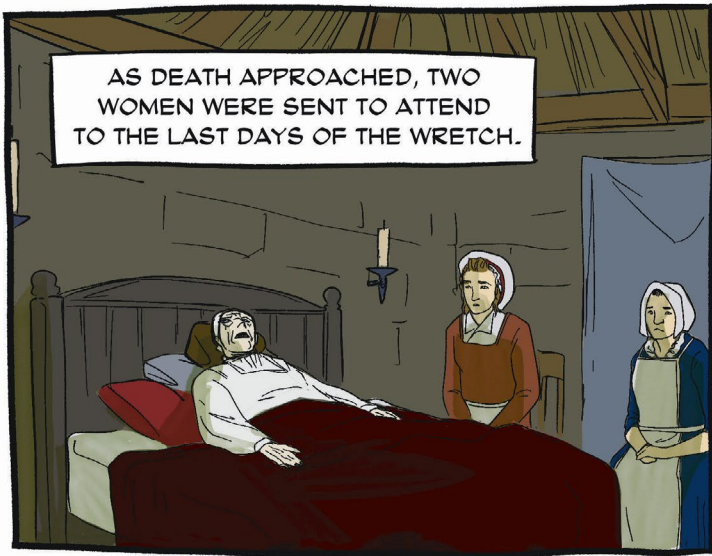












AS DEATH APPROACHED, TWO WOMEN WERE SENT TO ATTEND TO THE LAST DAYS OF THE WRETCH.



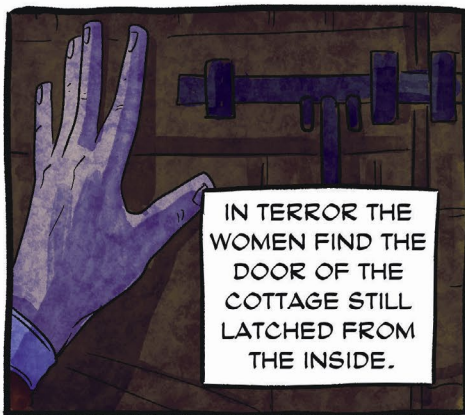
ELSPAT DID NOT MOVE OR SPEAK. ONLY HER EYES DARTED AROUND WITH AN UNSETTLING FEROCITY.



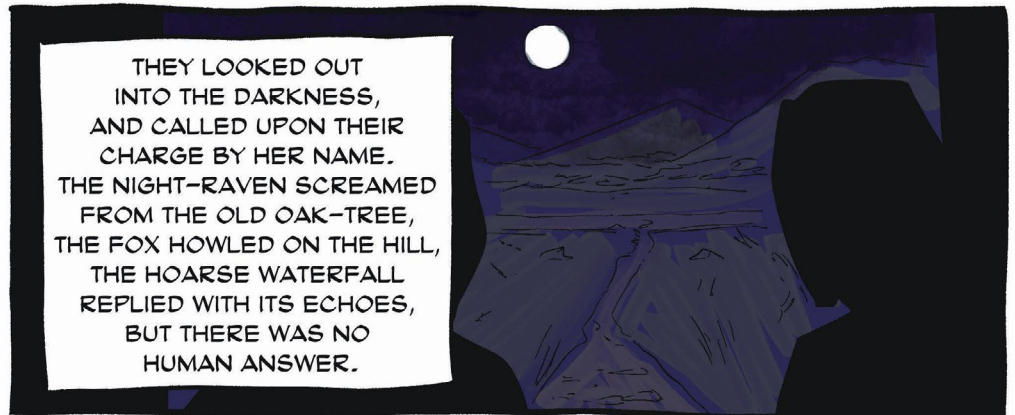
OVERCOME WITH FATIGUE, THE WOMEN SLEEP FOR LITTLE OVER AN HOUR.



UPON WAKING THEY DISCOVERED THEIR PATIENT WAS GONE.



IN TERROR THE WOMEN FIND THE DOOR OF THE COTTAGE STILL LATCHED FROM THE INSIDE.



THEY LOOKED OUT INTO THE DARKNESS, AND CALLED UPON THEIR CHARGE BY HER NAME. THE NIGHT-RAVEN SCREAMED FROM THE OLD OAK-TREE, THE FOX HOWLED ON THE HILL, THE HOARSE WATERFALL REPLIED WITH ITS ECHOES, BUT THERE WAS NO HUMAN ANSWER.

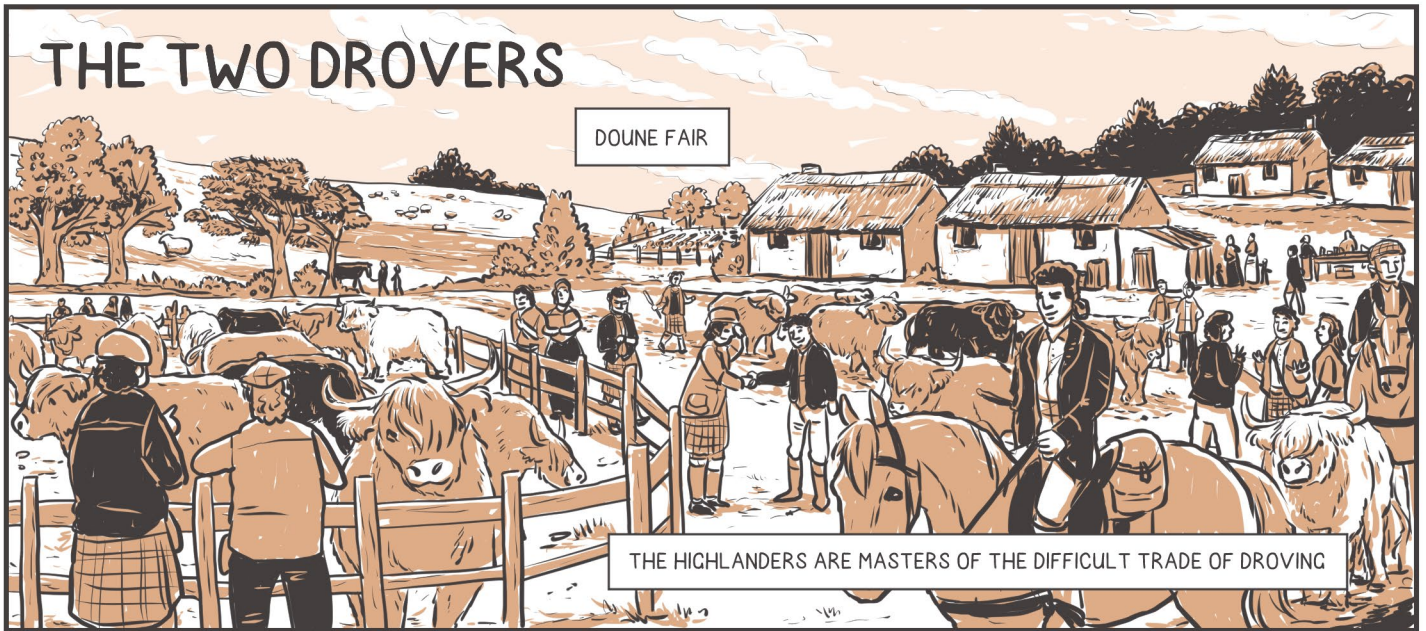


ELSPAT MACTAVISH WAS NEVER FOUND, DEAD OR ALIVE, NOR COULD THERE EVER BE TRACED THE SLIGHTEST CIRCUMSTANCE TO INDICATE HER FATE.

SIN ENOUGH INDEED.

the end

THE TWO DROVERS



SEVERAL DEALERS CAME FROM THE NORTHERN AND MIDLAND COUNTIES IN ENGLAND, AND THE MONEY HAD FLOWN SO MERRILY ABOUT AS TO CLADDEN THE HEARTS OF THE HIGHLAND FARMERS



NO MAN BETTERED ROBIN OIG McCOMBICH, WHO IT WAS SAID WAS NAMED FOR THE FAMED ROB ROY, A FRIEND OF ROBIN'S GRANDFATHER



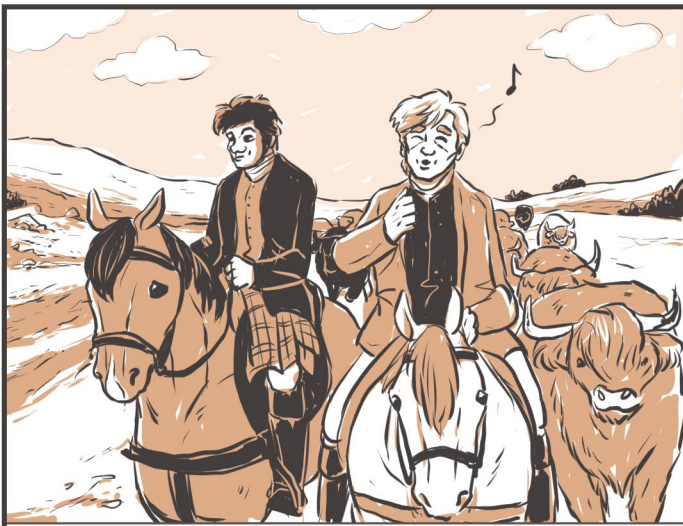
SMALL IN STATURE, HE WAS AS ALERT AS ONE OF THE DEER IN THE MOUNTAINS



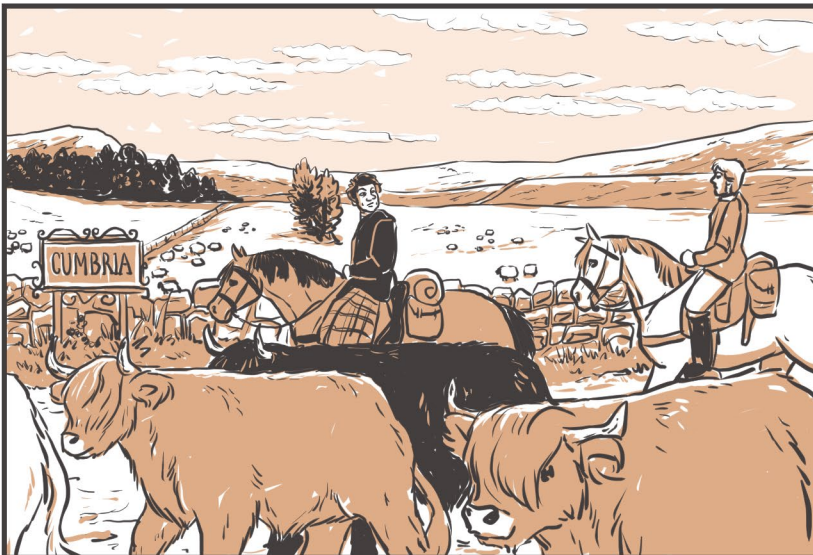
AND THE LOWLAND LASSES SURE NOTICED HIM



ROBIN AND THE DROVERS SET OUT TO HOOOF THE CATTLE PURCHASED BY ENGLISH DEALERS TO ENGLISH FARMS

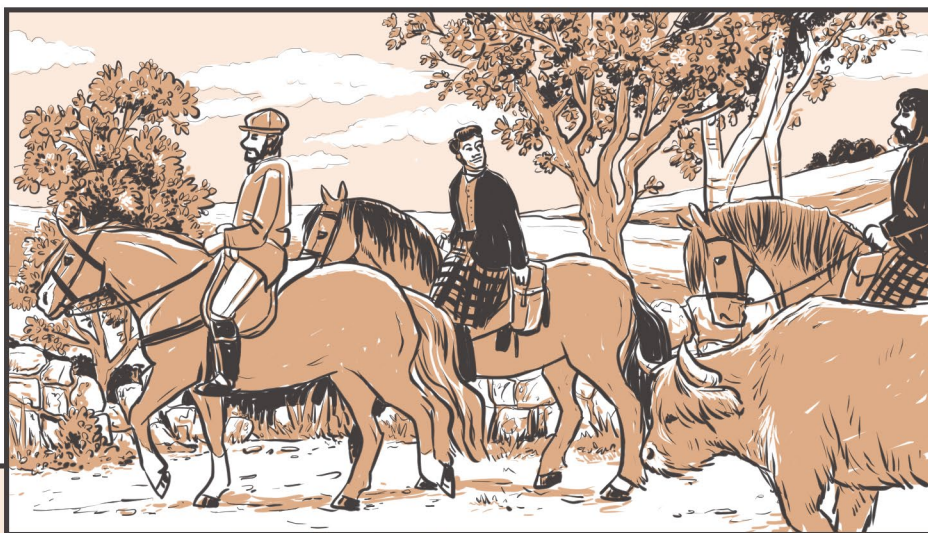


HARRY WAKEFIELD, A YORKSHIREMAN WHO COULDN'T SPEAK A WORD OF GAELIC, WAS THE HIGHLANDER'S COMPANION ON THE JOURNEY, DRIVING HIS OWN CATTLE ALONGSIDE ROBIN'S HERD



AS THEY VENTURED SOUTH THEY ENCOUNTERED MORE AND MORE ENCLOSED LAND. OPPORTUNITIES TO REST THE CATTLE IN OPEN FIELDS WAS SCARCE





ACCOUNTS DIFFER ON WHAT TRANSPIRED NEXT. BUT WHAT SEEMS CLEAR IS JOHN FLEECEBUMPKIN, THE BAILIFF, HAD RENTED THE FIELD TO HARRY WITHOUT THE PERMISSION OF THE LANDOWNER, WHO HAD LONG SUSPECTED FLEECEBUMPKIN OF LINING HIS OWN POCKET AT THE EXPENSE OF HIS SQUIRE. THE SQUIRE HAD MADE A SEPARATE DEAL WITH ROBIN.



DESPITE ROBIN OFFERING TO SHARE THE LAND, HARRY FOLLOWS THE DEMANDS OF THE SQUIRE TO MOVE HIS CATTLE TO LAND OF LESSER QUALITY

THAT NIGHT AT THE LOCAL INN TENSIONS RISE



TWOPENNY
ALE, PLEASE



NO TWOPENCE
ALE, NOT FOR YOU

TO GOOD
MARKETS!



THEY'D BE BETTER
IF THE WIND BLEW FEWER
HIGHLAND RUNTS TO EAT UP
THE ENGLISH MEADOWS



THE LOCALS, SUSPICIOUS OF THE
HIGHLANDERS, GOAD HARRY INTO FIGHTING
ROBIN TO SETTLE THE MATTER



HOW ABOUT A
TUSSELE? I'LL PUT ON THE
GLOVES IF THOU LIKE

TO BE BEATEN LIKE
A DOG? ...NO CHANCE!



LET HIM ALONE,
HE'S HAD ENOUGH





IT WOULD BE VERY JUST TO LAY YOU BESIDE HIM, BUT
THE BLOOD OF A BASE PICK-THANK SHALL NEVER MIX ON
MY FATHER'S DIRK WITH THAT OF A BRAVE MAN



A BLOODY NIGHT'S WORK...



ROBIN OIG McCOMBICH STOOD TRIAL AT CARLISLE. THE
JUDGE URGED THE JURY TO PUT ASIDE NATIONAL
PREJUDICE AND UNDERSTAND WHAT WAS AT STAKE
IN THE CASE - TWO CONFLICTING SYSTEMS OF HONOUR



STILL THEY FOUND ROBIN GUILTY

THE SENTENCE WAS DEATH

I ACTED ACCORDING
TO THE CUSTOMS OF MY
PEOPLE. AND NOW I GIVE A
LIFE FOR THE LIFE I TOOK.
WHAT CAN I DO MORE?





BY SIR WALTER SCOTT. ADAPTED BY DANIEL COOK AND CHRIS MURRAY
ART BY JULIE CAMPBELL (WWW.JULIECAMPBELLDRAW.COM)

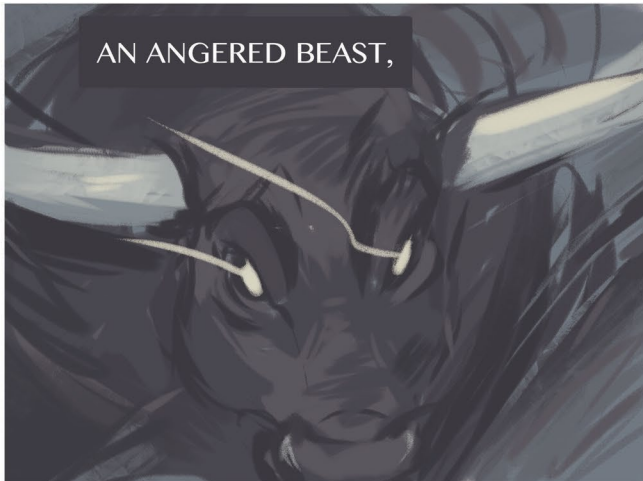
Sir Walter Scott's
**THE BRIDE OF
LAMMERMOOR**



**Words and Art by
Helen Robinson**



DO YOU REMEMBER
OUR BEGINNING?



AN ANGERED BEAST,



THE SOUND OF GUNSHOTS
THROUGH LEAVES,



AND THAT MOMENT
OF SILENCE



WHEN YOUR
EYES MET
MINE.



THOSE GOLDEN
DAYS IN THE SUN,



DAZZLED BY
THE LIGHT.



I PROMISED
MY LIFE TO YOU



BUT IN THE
GROWING DARK



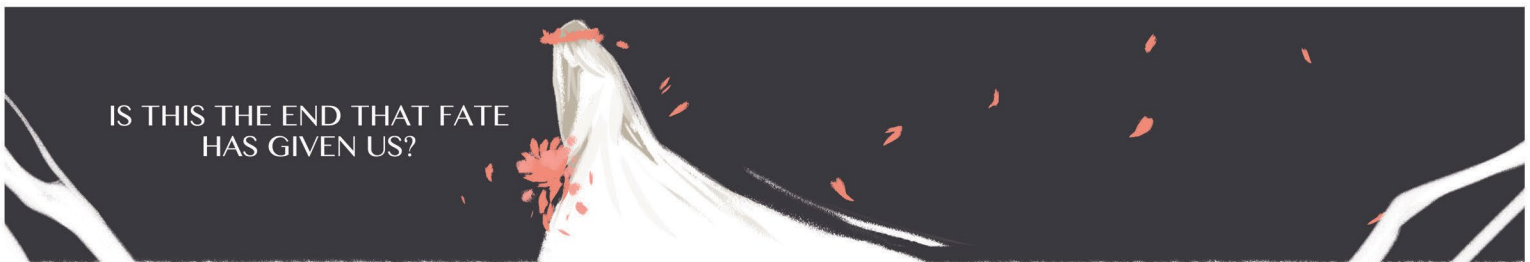
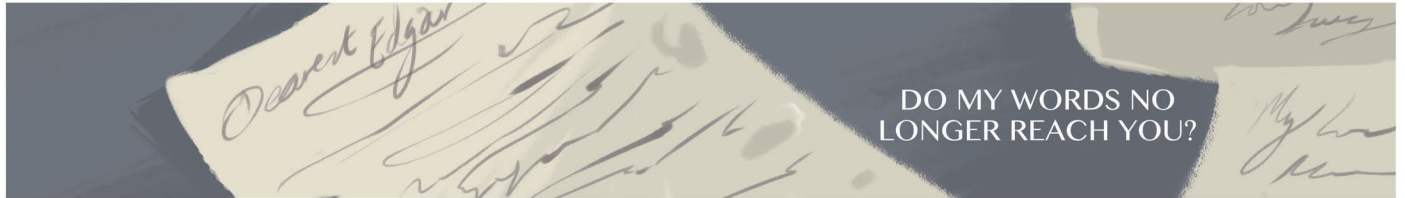
FATE CONSPIRED
AGAINST US



AND STOLE AWAY
THE WARM LIGHT.



THE WORLD STARTS TO LOSE ITS SHAPE.



IS THIS THE END THAT FATE
HAS GIVEN US?

THAT DAY SO
LONGED FOR,



BUT YOU ARE
NOT HERE.



PLEASE
MY LOVE,

TAKE
ME
BACK
TO THE
SUN.

WALTER SCOTT IN COMICS

Christopher Murray

There is a long history of visual interpretations and adaptations of Walter Scott's writings. From illustrations and frontispieces, to chapbooks, paintings interpreting scenes from the stories, theatrical performances, illustrated children's editions, and, eventually, film adaptations, these remediations of Scott's work have informed and influenced one another.¹ In her article "The Illustration of Sir Walter Scott: Nineteenth-Century Enthusiasm and Adaptation" (1971), Catherine Gordon observes that hundreds of painters and sculptors produced and exhibited over a thousand works inspired by Scott at the Royal Academy and British Institution, and what she refers to as "Scott mania" resulted in Minton and Wedgwood producing Scott inspired pottery, while publishers produced illustrated editions, travel guides and other items that served the public's interest in Scott.² As Alison Lumsden succinctly puts it, "Scott caught the imagination of illustrative artists," and this continued throughout the late nineteenth and twentieth centuries.³

However, despite the vitality of Scott's writing, and his intense interest in collecting chapbooks, many of which were accompanied by woodcut style illustrations, Scott's novels were not initially accompanied by visual interpretations of his stories. Strangely, some have viewed this as an indication that Scott placed little value on the visual arts. J. R. Harvey makes this point in his *Victorian Novelists and Their Illustrators* (1970):

¹ See Richard J. Hill, *Picturing Scotland Through the Waverley Novels: Walter Scott and the Origins of the Victorian Illustrated Novel* (London and New York: Routledge, 2010).

² Catherine Gordon, "The Illustration of Sir Walter Scott: Nineteenth-Century Enthusiasm and Adaptation," *Journal of the Warburg and Courtauld Institute*, 34 (1971): 297-317 (297).

³ Alison Lumsden, "Walter Scott was no bland tartan romantic, he was dumbed down," *The Conversation*, 9 July 2014: <https://theconversation.com/walter-scott-was-no-bland-tartan-romantic-he-was-dumbed-down-28933> (accessed 09/05/18).

None of his Waverley novels had any pictures when they first came out, though various collected editions had vignettes and frontispieces. As Scott had wanted to be a painter in his youth ... one might have expected him to be interested in illustration for its own sake. But he was interested only if the pictures helped make the money he needed so badly.⁴

More recent scholarship, notably Richard J. Hill's *Picturing Scotland Through the Waverley Novels: Walter Scott and the Origins of the Victorian Illustrated Novel* (2010), challenges this view. Hill argues that Scott believed that illustrations were important but was also very cautious about his how work was positioned in the marketplace. He was picky, rather than hostile, about the visual arts. Hill notes:

As much as Scott wanted to entertain his readership, he also had a pedagogical agenda; his historical novels collapse the Romantic with the antiquarian, and he required any illustration of his fiction to attempt to achieve the same objective. Scott's understanding of the role of illustration, and his insistence on a certain type of illustration to his novels, paved the way for their more famous Victorian successors. Contrary to popular opinion, Scott was not averse to having his novels illustrated.... Scott was concerned, however, that artists illustrating his work should adhere to his own preconceptions of artistic 'excellence.' Only a handful of artists ever received Scott's total trust as illustrators.⁵

This more nuanced view of Scott is supported by Kathryn Sutherland, who argues that Scott thought of his role as an author in terms of a complex relationship between producer and consumer.⁶ He conceived of his readership as alert to subtleties of meaning, but still in need of various forms of education which his writings could provide. In this respect his collapsing of narrative and history was ideological, even paternalistic, and his attitude towards illustration was equally so. The images could not simply decorate; they needed to educate.

The huge, unprecedented popularity of Scott's writing fed a demand for material that complemented and extended the reach and meaning of his work. Paintings of scenes from Scott's novels have received a significant amount of scholarly attention, and in particular those by the likes of J. M. W. Turner. The illustrations, paintings, plays, and films produced in response to Scott's novels have also drawn critical interest, but one aspect of the relationship between Scott's work and visual culture remains relatively undocumented: Walter Scott in comics and graphic novels.

⁴ J. R. Harvey, *Victorian Novelists and Their Illustrators* (London: Sidgwick & Jackson, 1970), 8.

⁵ Hill, *Picturing Scotland*, 1.

⁶ Kathryn Sutherland, "Fictional Economies: Adam Smith, Walter Scott and the Nineteenth-Century Novel," *ELH*, 54.1 (1987): 97-127.

It is easy to imagine why Scott might present a challenge to creators and publishers of comics. Many of the novels are long and do not easily lend themselves to the kind of extreme editing and abridgement required by the translation of the narrative into a comic (which might typically be around thirty to fifty pages, or perhaps twice that for a graphic novel). That said, Scott's shorter fiction does lend itself very well to adaptation into comics. The goal of this publication has been to test this. Similarly, Scott's (unfair) reputation as being unfashionable and lacking relevance to modern readers might make comic adaptations of his work a hard sell to both readers and publishers, but the evidence seems to be to the contrary. There are a surprising number of comics that have adapted Scott's writings, and he was a favourite of the famous *Classics Illustrated* line of literature-to-comics adaptations which first appeared in the 1940s and remain in print to this day. This is undoubtedly due, in part, to the appeal of the stories, which persisted even after critical appreciation of Scott shifted in the early twentieth century. As Lumsden observes, "By the end of the 19th century, Scott was near compulsory reading in schools and in many ways his fall from favour was secure. Reconstructed as an author purveying sound values for children in the age of empire, Scott seemed to offer little to the modernists of the early 20th century."⁷ Nevertheless, Scott's work remained in the public imagination, and this was bolstered by the advent of film and comics adaptations. The aim of this project was to consider how to adapt Scott's shorter fiction into comics, and to draw attention to the striking gothic imagery and themes of many of those stories, and especially the ones that present a view of Scotland as a country torn between its history and traditions and the tensions of the modern world.

Adaptations of literature into comics have a long tradition. *Classics Illustrated*, published by Gilberton Company Inc from 1942 to 1971, is perhaps the most famous line, but there were several others, including Amalgamated Press's *Thriller Comics*, with its "Told in Pictures" series, which appeared in Britain in the early 1950s and ran for an impressive 450 issues, ending in 1963; the 12 issues series *A Classic in Pictures*, which was published in Britain in the early 1950s; and the Marvel's *Classic Comics* line in the 1970s, as well as several others.

⁷ Lumsden (2014), as in n. 3 above.

The original *Classics Illustrated* series produced five adaptations of stories by Walter Scott, including *Ivanhoe*, *Rob Roy*, *The Talisman*, *The Lady of the Lake*, and *Castle Dangerous*. Jones notes that the release or re-release of certain *Classics Illustrated* titles, were timed to correspond with the start of the school year. Kanter and the Gilberton editors were almost as careful as Scott regarding the educational brand or value of their titles, and their positioning within the marketplace.

Stephen Tabachnuck and Esther Bendit Saltzman suggest that “adaptations, when studied alongside their adapted texts, provide unique opportunities for understanding those texts more fully, as well as offering a unique reading experience in themselves.”⁹ This is certainly true for many of the adaptations of Scott’s stories into comics, and certainly those in *Classics Illustrated* and the British *Thiller Comics*. Here was an echo of Scott’s belief that illustrations and visual responses to his work had the same responsibility to educate as his text. Whether or not Scott would have approved of how his work was being represented in the comics is not the point, as he set an extremely high bar on aesthetic quality. Rather, the aim of the comics to educate, and to drive readers towards the original literary texts, is arguably an extension of Scott’s attitude towards the role of visual art in relation to his work. The stories presented in this volume attempt something similar, offering adaptations that are both in dialogue with the original stories, but also intended to drive readers towards Scott’s shorter fiction.

⁸ William B. Jones Jr., *Classics Illustrated: A Cultural History*, 2nd edn (Jefferson NC: McFarland, 2011), 137. Cited below in text as “Jones.”

⁹ Stephen E. Tabachnuck and Esther Bendit, “Introduction,” in *Drawn from the Classics: Essays on Graphic Adaptations of Literary Work*, ed. Tabachnuck, and Saltzman (Jefferson NC: McFarland, 2015), 4.

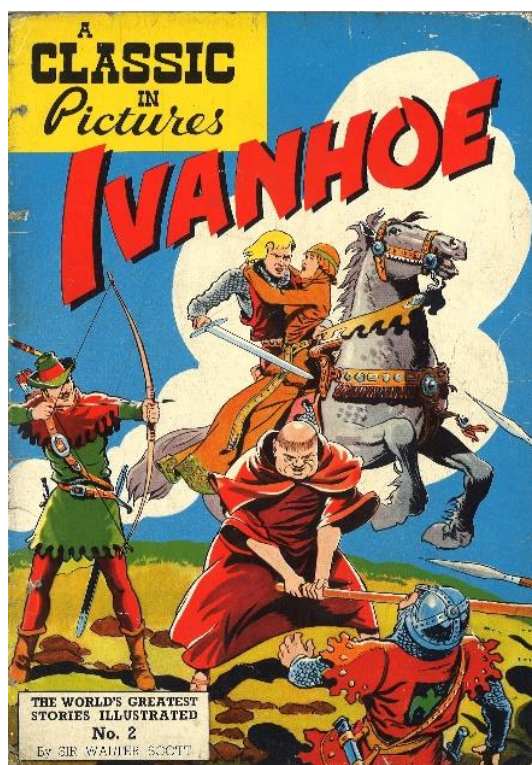
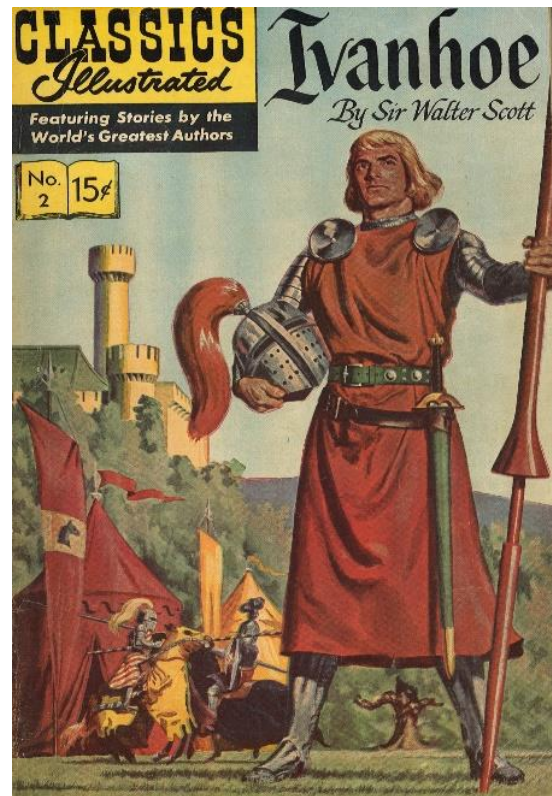
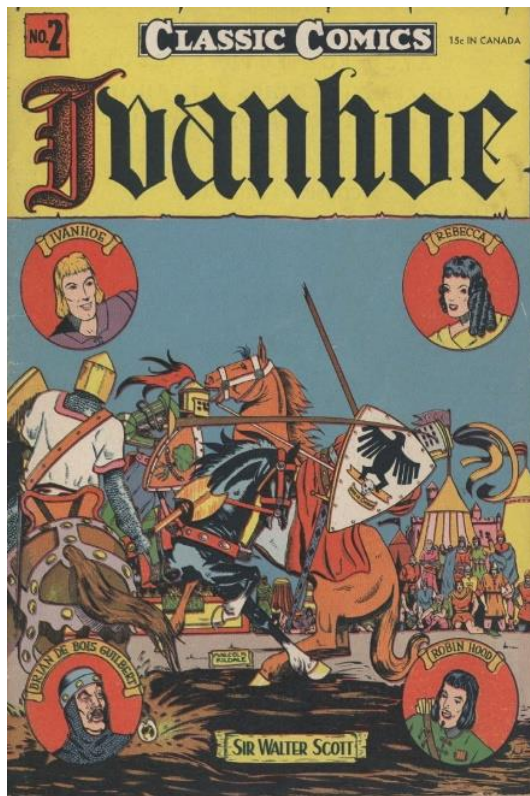
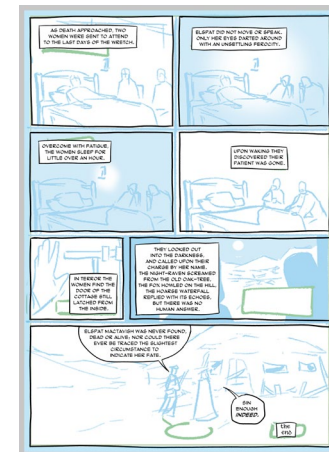
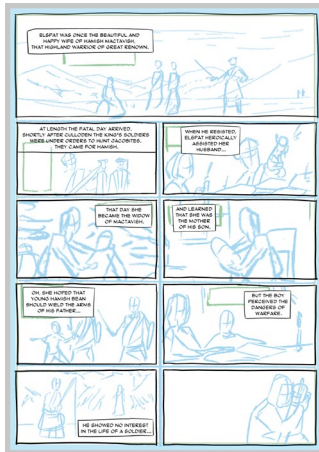
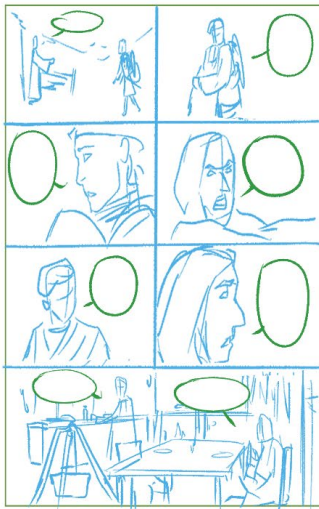
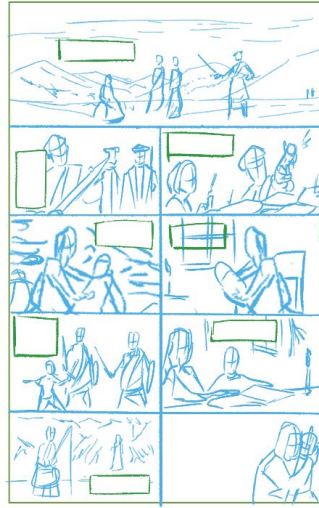
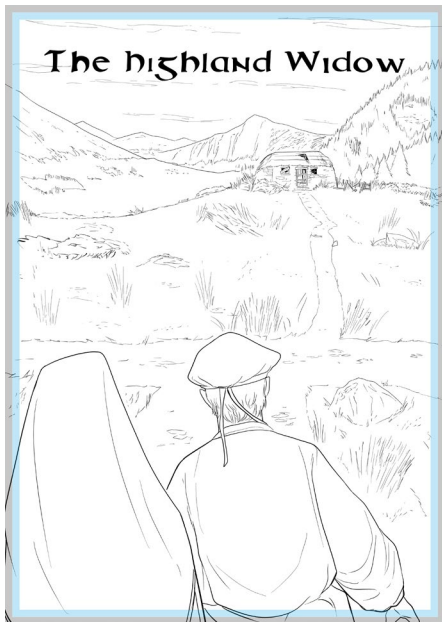


Fig. 1 and 2: Gilberton's *Classics Illustrated* versions of *Ivanhoe* (1940 and 1954) and Figs. 3 and 4: *A Classic in Pictures* (1949) published by Amex Co. Ltd (London).

PROCESS



PROCESS



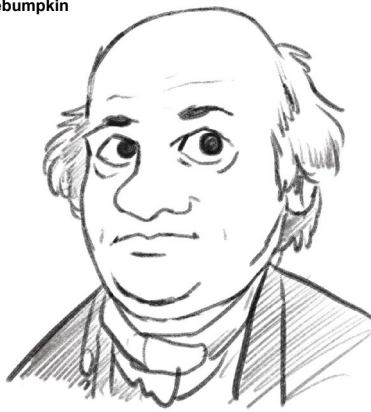
PROCESS

Character designs for 'The Two Drovers'

Robin Oig McCombich



John Fleecebumpkin

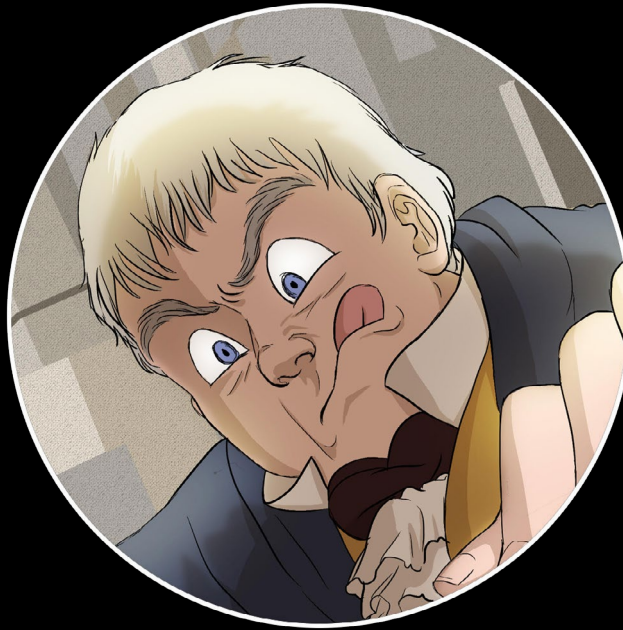


Harry Wakefield



Hugh Morrison





WALTER SCOTT

BIOGRAPHY

Sir Walter Scott (1771-1832) was a bestselling Scottish author of narrative poems, ballads, short stories, novels, biographies, histories, and essays. Several bouts of ill health affected his schooling in Edinburgh and Kelso – but literature always kept him company. To aid his recovery from severe lameness in his right leg, the young Edinburgh native lived for a time at Sandyknowe with his grandmother and aunt, both of whom filled the boy's head with stories and songs. Scott read Latin and Greek at the University of Edinburgh, before illness again curtailed his progress.

Indentured to his father to train as a solicitor for a while, Scott eventually returned to the university, where he studied moral philosophy, history, and Scots law, and made key connections with leading intellectuals. After settling at 50 George Street in Edinburgh, with his wife Charlotte, Scott developed his literary contacts while pursuing a legal career. Early work included translations of Goethe, commissions by the Gothic novelist Matthew Lewis, and the curating of *Minstrelsy of the Scottish Border*. Book-length poems followed: *Marmion*, *The Lay of the Last Minstrel*, *The Lady of the Lake*, *Rokeby* and *The Lord of the Isles*. Scott's reputation as the most distinguished poet in the world was rapidly secured – until a young Lord Byron appeared on the scene. While Scott did not stop writing verse, he pivoted to a new career as a novelist.

In less than two decades, Scott published twenty-three works of fiction, four of which contain two tales: from *Waverley* (1814) to the fourth series of *Tales of my Landlord* (1831), containing *Count Robert of Paris* and *Castle Dangerous*, via *Rob Roy* (1817), *The Bride of Lammermoor* (1819), and *Redgauntlet* (1824). He kept writing to the very end – only a series of strokes prevented him from finishing a highly promising rogue story, *Bizarro* (first published in 2008). Scott sold more books than anyone. And he received rave reviews well into the next century. By the second half of the twentieth century, however, his popularity had greatly waned. With the publication of the first critical edition of his fiction, the Edinburgh Edition of the Waverley Novels (1993–2012), critics and readers alike have begun to recognize his storytelling brilliance anew.

WALTER SCOTT'S SCOTTISH TALES

CREATOR BIOGRAPHIES



CHRIS MURRAY

Chris Murray is Chair of Comics Studies at the School of Humanities, University of Dundee. He leads the MLitt in Comics and Graphic Novels course and is director of the Scottish Centre for Comics Studies and Dundee Comics Creative Space. He is co-editor of Studies in Comics (Intellect) and UniVerse Comics, and has produced several comics for research and engagement purposes. Illustration by Claire Roe.



DANIEL COOK

Daniel Cook is Reader in English and Associate Director of the Centre for Scottish Culture at the University of Dundee. His most recent books include Reading Swift's Poetry (Cambridge, 2020) and Walter Scott and Short Fiction (Edinburgh, 2021).



DAN MCDAID

Dan McDaid is a comics artist and writer from Dundee, Scotland. After making a name for himself on Doctor Who Magazine, he went on to draw Jersey Gods, Time Share, Big Trouble in Little China, Dawn of the Planet of the Apes, Judge Dredd and Firefly. In 2021 he published his first graphic novel DEGA. Like everyone else in comics, he owns two cats.



NORRIE MILLAR

Norrie Millar is a comics creator based in Dundee, Scotland and when he is not drawing comics, he is colouring, reading, writing or thinking about them.



PHILLIP VAUGHAN

Phillip Vaughan is Head of Business Development for Digicast (UK) Ltd. in Glasgow. He is a former Senior Lecturer and Programme Director of the Comics and Graphic Novels course at the University of Dundee. He is also currently the Creative Director of V14 Studios.



ELLIOT BALSON

Elliot Balson is a freelance artist, having started before graduating from the Studies in Comics MLitt at Dundee in 2016. He continues to do so, but with longer hair.



JULIE CAMPBELL

Julie Campbell is a freelance illustrator and comic creator based in Fife. She is inspired to create stories about nature, landscapes, and the many journeys most people go through in their lives – with a focus on growth and reflection.
www.juliecampbelldraws.com



HELEN ROBINSON

Helen Robinson is a comics artist and illustrator from Northern Ireland. Her work has appeared in various Dundee Comics Creative Space publications, and she has recently been published in anthologies such as Wayward Sisters and Shout Out! by TO Comix.
gofishblues.com



SIR
WALTER
SCOTT

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